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# AMERICAN ART NEWS.

Vol. III. No. 69.

NEW YORK, MARCH 4th, 1905.

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## EXHIBITIONS.

**American Art Galleries.**—Glaenzer stock of antique objects of art, Occidental and Oriental textiles, wood carvings, porcelains, etc. Monday, March 6.

**Astor Library Building.**—Colored plates from H. T. Trigg's *Formal Gardens in England and Scotland*.

**Bendann Galleries.**—Modern paintings, old masters, etchings and engravings.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—18th century engravings, of the English and French schools.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Clausen Galleries.**—Paintings by N. R. Brewer, through March 11.

**Durand-Ruel Galleries.**—Modern paintings and old masters.

**Duveen Galleries.**—Works of art.

**Ehrich Galleries.**—Old masters, sacred and legendary art of the Spanish, Italian and Dutch Schools.

**Fifth Avenue Art Galleries.**—Furniture, bronzes, porcelains and bric-a-brac, through March 8.

**Fine Arts Galleries.**—Architectural League Exhibition, through March 4.

**Fishel, Adler and Schwartz Galleries.**—Miniatures by Ava de Lagecrantz, through March 15.

**Kelekian Galleries.**—Sixteenth century rugs, jardiniere and gothic velvets.

**Klackner Gallery.**—Special exhibition of water colors by George Elbert Burr, February 20 to March 18.

**Knoedler Galleries.**—Portraits by Maurice Fromkes, through March 14.

**Krausharr Gallery.**—Dutch paintings, through March 4.

**Lanthier's Old Curiosity Shop.**—Portraits of the Flemish, Italian, French, English and American schools.

**Lenox Library Building.**—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

**Oehme Galleries.**—Paintings and water colors.

**Rohlf's Art Galleries.**—Highest Grade American Art.

**Wunderlich Galleries.**—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others. Lithographs by J. McN. Whistler.

## SALES.

**American Art Galleries.**—Vorce collection of antique objects of art, Occidental and Oriental textiles, wood carvings, porcelains, etc., Saturday, March 4, through Thursday, March 9, at 2.30 P. M.

**Fifth Avenue Art Galleries.**—Magnificent Oriental rugs and textiles, Saturday, March 4, at 2.30 P. M. Furniture, bronzes, porcelains and bric-a-brac, Thursday, Friday and Saturday, March 9, 10 and 11, at 2.30 P. M.

A conflict has arisen between the customs authorities and a firm of dealers, this time none other than Tiffany & Co. The bone of contention is the large statue in bronze and ivory, "La Bellone," by Gerome, which has been on exhibition in their establishment for some time. The appraisers contend that it is not a work of art, under which heading, as statuary, it would be assessed 20 per cent. They wish to appraise it as "manufactured metal," dutiable at 45 per cent. ad valorem. Duty at this rate was paid under protest, and the case will come up for consideration of the Board of General Appraisers. The cause for this



A BUTTERFLY.  
By J. W. Alexander.

singular appraisement seems to be that the statue is not hewn out of a solid block of stone. This remarkable pronouncement is quite on a par with the other decision alluded to elsewhere in our columns, in the case of the etchings of Miss Mary Cassatt, and it is these absurdities in our customs laws which tend to make America a laughing stock among artistic nations, and are the despair of our native artists.

An exhibition of objects of Municipal Art, under the auspices of the Municipal Art Society, will be held between two and six in the afternoons, beginning March 20, and continuing until April 17, in the galleries of the National Arts Club, No. 37 West Thirty-fourth Street.

The Dutch Parliament has approved the plans for an addition to the Amsterdam Museum of a new room in which Rembrandt's celebrated "Night Watch" may be seen to full advantage. It is hoped that this room may be opened on the third centenary of the great artist's

birth, July 15, 1906. This event will be celebrated at Leyden by an exhibition of the works of old masters, associated with the town and its history.

An international exhibition will be held this year in Munich, and there will be a representative collection of the works of Lenbach among the exhibits.

At the dinner given in his honor at the Lotos Club last Saturday evening, Sir Caspar Purdon Clarke made some felicitous remarks. He expressed his surprise at the improvement and growth of the Metropolitan Museum since his last

visit to America, and declared that he should take back to England splendid impressions of what America has done. He also expressed himself as impatient to return here and take up his new duties.

visit to America, and declared that he should take back to England splendid impressions of what America has done. He also expressed himself as impatient to return here and take up his new duties.

At the Library of Congress, an exhibition of 411 engravings and mezzotints from the Gardner G. Hubbard and T. Harrison Garrett collections is now on exhibition. Among these engravings are portraits of famous men and women of the 16th, 17th, 18th and 19th centuries.

At the Salmagundi Club, No. 14 West Twelfth Street, an exhibition of paintings and studies of the Hawaiian Islands, by D. Howard Hitchcock, will be held from Monday, March 6, through March 11, from 10 A. M. to 10 P. M. The private view is to-day.

Nakagawa, the Japanese water colorist now in this country, has just closed a successful exhibition in Cincinnati, and is now in Indianapolis. "The Fine Arts Journal," published in Chicago, contained an article concerning Nakagawa and his appearances in this country, with a number of reproductions of his pictures.

Mary Stewart Dunlap held an exhibition of her paintings and watercolors at her studio, No. 120, Hotel Martha Washington, March 3 and 4, from 2 to 10 P. M.

An illustrated lecture on Mural Art in America, will be given in the galleries of the National Arts Club on Wednesday evening, by Miss Anna Caulfield.

The Wednesday afternoon lectures in the Assembly Hall of Pratt Institute at 4 o'clock are to be continued until March 22. On March 1 the subject was "Italian Painting" (concluded), and a lecture descriptive of Venetian painting, the conditions favorable to its development, the influence upon it of Oriental art, pageants and color, and its consummation in the works of Titian, was given. Bellini, Carpaccio, Giorgione, Palma Vecchio, Titian, Tintoretto, Veronese, Correggio, Carracci and Domenichino were the artists studied in this course.

The charming miniature reproduced in this issue, is a portrait of Mrs. Paul Mills, by Emily Drayton Taylor, the well-known miniature painter, of Philadelphia, who was mentioned in these columns last week.

An exhibition of paintings by Walter Shirlaw will open in the Art Gallery of Pratt Institute, Brooklyn, on March 13, and will continue through until April 1.

## IN THE ART SCHOOLS.

The officers for the "Society of American Fakirs" have been elected at the Art Students' League. This society is an old organization in the school, which caricatures each spring the pictures in the exhibition of the Society of American Artists. The funds raised by the exhibition and sale of these caricatures are used to provide scholarships for worthy students. The officers are: President, M. A. Fischer; vice-president, R. H. Nesbitt; treasurer, H. D. Webster; secretary, A. A. Barrelle.

Mr. Howard Pyle will give his next lecture in the series of lectures and compositions held at the Art Students' League on Saturday, March 4, at 4 o'clock. The lectures are of immense interest and value to all who hear them. At the close of each lecture Mr. Pyle criticises, without charge, the work of any practical illustrator who desires his aid.

The restaurant which was opened by the Art Workers' Club when it moved to its new house in West Fifty-eighth Street, has proved a great success, and has grown to be one of its most important departments. It is a help and convenience to its members, as artists, students and models working in the studio district have recognized it from the first as a long felt want. Meals are served to members at cost price. The food is wholesome and good and daintily served by maids in neat uniforms of black, with white aprons and caps. The dining-room is attractively furnished with Flemish oak furniture.

One of the features of the Art Workers' Club in West 58th St. is the evening composition class, conducted by Miss Mary B. Horgan. At present the class is interested in making a pair of portieres for the club rooms. The design which was made by Miss Ada Place, will be in several shades of green, applied on a background of soft brown. The members of the class will complete the work and they hope to have the portieres hung sometime in the late spring. Miss Horgan, whose work on art subjects now being used as a text book in Columbia University, is well informed on all branches of art and her talks to her pupils on Tuesday and Thursday evenings have been useful and educational. She gives her time to the club without charge, and the class is free to club members.

A great effort is being made by the Art Students' League to promote the success of the proposed Summer Modeling Class under the direction of Daniel Webster, one of its talented pupils. Mr. Webster intends taking special pains with beginners, devoting much time to the work of the class, as well as giving two criticisms a week. The class will be a great help to out-of-town teachers who come to New York in the Summer to study, and of especial assistance to those interested in any way in artistic development.

Mr. Webster's work at the League has indicated unusual ability, his portrait bust which was shown at the school's past exhibition having received much favorable comment. A relief panel of "Purity," a terra cotta flower box, and a portrait bust of John Englehardt, one of his fellow students, are particularly good, as well as two recent portrait reliefs.

Mr. Webster has been the instructor of the modeling class at the State Reform School in the House of Refuge, on Randall's Island, and at present is

conducting the class in the Evening Technical School in Jersey City.

Mr. Arthur Dow will give a talk on his recent trip to Japan, at the Art Students' League, Wednesday evening, March 1, at 8.30 o'clock. An exhibition of the work of W. Glacken will be on view at the League at that time.

Miss Jessie Ansbacher, one of the talented students of the New York School of Art, is painting a portrait of Rev. Dr. Silverman, Rabbi of the Temple Emanuel.

Claiming that they are not works of art, certain etchings by Miss Mary Cassatt have been declared dutiable by the customs officials. During the past twenty years Miss Cassatt has attracted much attention by her etchings and paintings, most of which represent child life or mothers and children. She has not only taken many prizes at exhibitions in this country, open only to native painters, but has received the decoration of the Legion of Honor from the French government.

It is alleged by the appraisers that Miss Cassatt, who is the sister of the president of the Pennsylvania Railroad, Alexander T. Cassatt, is not an American artist, owing to her having resided abroad for a number of years. The importer of the etchings, Durand-Ruel, having been obliged to pay a duty of forty per cent. on them, has decided to make a test of the question, and has submitted the etchings for the inspection of Byrne S. Waite, of the Board of General Appraisers.

The committee appointed to select the design for the monument to be erected on the battle field of Vicksburg, to the 45th, 50th, 51st and 100th regiments of Pennsylvania Volunteers, and Durell's Battery of Light Artillery, has decided upon that one submitted by Albert Randolph Ross, of this city.

Candidates for the Jacob H. Lazarus scholarship for the study of mural painting, must notify Philip C. Sus, at the National Academy of Design on or before October 1, 1905. They will be required to pass certain preliminary examinations at the Academy, during the latter part of October, and those successful in passing these examinations will be subjected to further tests. The Chairman of the Committee is Frederic Crowninshield. Further particulars may be had at the Academy. The winner, who must be an unmarried, male citizen of the United States, is sent abroad for three years with an income of \$1,000 a year, and is required to spend the first 34 months in Italy.

This scholarship has been awarded three times already, to George W. Breck, in 1896, and A. T. Schwartzen in 1899, and in 1902 to Robert K. Ryland. All of these men are southerners.

The death of Charles Connor, the well-known Indiana landscape painter, and member of the coterie of artists known as the "Richmond Group," occurred at his country home near Richmond, Indiana, on February 15th. On account of continued ill health Mr. Connor had produced but little work since quite a young man until within the past two years, within which time he has become known as one of the strongest painters in the Middle West, his single picture submitted for exhibition at St. Louis (and which was loaned) having been well hung and attracting much attention. It was called "Wet Night in February" and was, perhaps, his most notable canvas. Mr. Connor was forty-eight years of age.

To the Editor American Art News:

A paper of last Sunday, in a reported interview with Sir C. Purdon Clarke, the new Museum director, quotes his words as follows:

"The art dealer is both necessary and valuable. You have to pay them big prices, as the dealers play one customer against another, and so force up the prices. The dealers are of great value, for they delve and collect and bring to the collector things which would take a lifetime for him to collect. The dealer is tireless in his quest, and he brings to the collector the result of his labor and offers it. He is an expert, and expects to get good pay for what he offers."

This statement is so full of sound sense and of general interest that it can well be made the basis of extended comment. It is perfectly true that the dealer in antique art includes a large profit in his selling-price, but are there not necessary reasons? Taking the gift of art taste and aesthetic feeling for granted, the dealer, if properly trained, has devoted fully as much time to the acquisition of his knowledge as has the lawyer or the doctor to the preparation for his profession. The art-dealer is a professional. His selling season is limited to about five months, while his expenses continue every day in the year. Every painting he buys is largely a speculation. It may win the favor of a client and sell immediately. It may remain in his galleries for years, involving large accumulation of interest, and finally be sold at considerable loss. Last season an antique portrait, which the dealer had carried for several years, was disposed of at public sale here at a loss of over seven thousand dollars. So it goes. In estimating profits there must be taken into account what, in economic phrase, is called "the rapidity of exchange." The grocer can sell with a lower rate of profit than the tailor, the tailor lower than the jeweler, the jeweler lower than the art-dealer. Then, too, the danger of unpropitious seasons must be considered. Let panic or years of adversity befall the nation, and the first man to suffer is the art-dealer. A painting is a luxury which, in the stress of unpropitious times, can most readily be dispensed with. But aside from all other conditions, the best test in the matter is found in the results. It can safely be said that the art-dealers of the city are as a class as intelligent, industrious, and prudent as the merchants in other lines; and yet how few of them have amassed a large estate; and of these none are comparable with the fortunes achieved in other branches of trade. It can, therefore, from all points of view be affirmed with certainty that the art-dealers of this city have not indulged in the extortion of excessive profits.

One difficulty with the art business, —I am speaking more particularly of antique paintings—is that the American, as a rule, inclines to buy *names* rather than pictures. Show a client a beautiful painting and tell him it is by Montemezzano, a pupil of Paul Veronese, and purchasable at a moderate price, the chances are that he will feel but a languid interest. Call it a genuine Paul Veronese, double the price, and his interest will be greatly quickened. Within the week I received a letter from one of the greatest art experts of Europe, to whom I had written asking him to inform me if he should chance to find any desirable Old Masters. He writes: "The difficulty in my helping you comes not through my inability to get hold of excellent and pleasing pictures, but from the fact that most buyers care only for one of the names famous enough for them to

have heard of it. Unscrupulous and ignorant dealers can deal with such clients, but you and I can do no such thing. And this is the reason why I despair of doing business, gladly as I would turn my knowledge and experience into money." That clearly illustrates one melancholy feature of the business.

Another difficulty is that the average American wants a fine pedigree for his painting; and sometimes the pedigree interests him more than the picture. As if the possession of a painting by an Earl or a Prince were any greater guarantee of its genuineness! A few years ago Prince Liechtenstein of Vienna bought a Hobbema for 50,000 florins, and hung it in his great collection. Professor Hauser of Munich, happening to see the painting, at once pronounced it, and proved it to be, a forgery; and the painting was immediately removed. And yet the fact that a painting had come from the Prince Liechtenstein collection would at once have made it genuine in the eyes of most collectors. The Boston "Velasquez" (I am not now disputing its genuineness) was no doubt accepted as genuine by the buyer largely because he found it in the palace of the Duke d'Anjou. A little reflection would, one might suppose, make a collector realize that, with very few exceptions, every painting of the 16th and 17th centuries has filtered through many hands before coming into the present owner's possession. Take the "Duke of Richmond," by Van Dyck, in the Metropolitan Museum, in my judgment the finest portrait in this country, Mr. Marquand bought it from Lord Methuen, who had it in his collection in Corsham Court. That would suffice for most American collectors. And yet investigation would show that Lord Methuen inherited thirty-seven examples of his collection from the Rev. John Sandford, and that the Rev. John Sandford picked them up during a long residence at Florence. Was it necessary, one is tempted to enquire, that the paintings should have reached the possession of a nobleman in order to obtain the stamp of genuineness?

As Sir Purdon Clarke so truly says: "The dealer is an expert." I would add that he is the expert of experts. The artist, the art critic, the art writer may all have a deep appreciation of art, and a profound knowledge of art history; but the man who scrutinizes a painting with the keenest intensity of self-interest is he who considers putting his money into it, knowing that it must stand the criticism of his clients, and that deception as to its genuineness will cost him dear. It must be admitted that there are amateur collectors who buy so many paintings and study antique art with such whole-hearted enthusiasm, that they virtually become as expert as the trained dealer. We happily have some collectors of this class in this country and in Canada, but they are very, very few in number. The average collector must and should rely upon the dealer. His confidence will rarely be misplaced. The dealers play an important role. The varying exhibitions in their galleries contribute very materially to the art-education of the country. As Sir Purdon Clarke says: "They delve and collect, and bring to the collector" and to the country treasures of art which constitute a permanent enrichment of the nation. As the taste for good art increases with the growth of education and refinement, and as the upspringing museums throughout the country intensify the demand, the art-dealers of this art-center of the nation ought to reap their just reward.

LOUIS R. EHRICH.



## IN THE GALLERIES.

In the lower room at the Knoedler Gallery, 355 Fifth Avenue, Mr. Anthony H. Dyer, of Providence, R. I., is showing 38 watercolors, which will be on view there through March 9. The artist, whose work is known to art lovers here, has improved greatly since he last exhibited here. His pictures are notable for rich and deep color qualities, and good atmosphere and light. Mr. Dyer excels in the painting of "Waters Stilled at Even," and some of his pictures of quiet pools at sunset, with reflections of trees, are most attractive.

Perhaps the best of the works shown are the "Lazy River," "Through Tall Trees," the "Wooded Way," the "Willow by the Way," the "Quiet River" and "River Bank."

At the American Art Galleries, No. 6 East 23d Street, the sale of the entire collection of Robert Vorce, the dealer, who is retiring from business on account of ill-health, begun Thursday, March 2, will continue through March 8. These sales begin at half-past two in the afternoon. On Thursday, March 9, the antique objects of art, Occidental and Oriental textiles, embroideries, wood carvings, porcelains, cloisonne enamels and old French fans, being the stock of George A. Glaenzer & Co., will be sold at these same galleries, at 2.30 P.M. Messrs. Glaenzer & Co. have decided to confine their attention solely to decorative work in the future.

A wonderful 14th century prayer rug, which Mr. Kelekian declares is the finest specimen of its kind to be found, has just been received by him, and is now to be seen at his gallery, No. 252 Fifth Avenue. Another fine prayer rug is of 15th century Persian velvet, and there are two others made in the 13th and 15th centuries by the Persian rug makers brought to Poland by the king of that country.

The Oehme Galleries, 384 Fifth Avenue, have recently received, and are now showing, a beautiful Mauve, with a fine cloudy sky, the sun just set, a group of cattle and one figure in the foreground. The coloring is very fine. The exhibition of paintings by Elizabeth Wentworth Roberts closed at these galleries February 25, the pictures going to Philadelphia for the special exhibition at the Pennsylvania Academy of the Fine Arts.

An important sale of furniture, bronzes, porcelains and bric-a-brac is announced at the Fifth Avenue Art Galleries, 366 Fifth Avenue, on the afternoons of Thursday, Friday and Saturday, March 9, 10 and 11, at 2.30. This collection may be seen on the preceding days.

The exhibition of portraits by J. J. Shannon at the Knoedler Galleries, 355 Fifth Avenue, closed last Tuesday and was followed by an exhibition of portraits by Maurice Fromkes. Especially interesting, since it is the first work by an American to be hung in the Vatican, is this artist's portrait of Cardinal Secretary Merry del Val, which will be sent to the Vatican soon after the exhibition closes, on March 14. Other interesting pictures in these galleries are: "The End of the Rain," by George Elmer Browne; "Silver Hour," by Marcius Simons, almost Turnerian in atmosphere, with brilliant red sails against the water; and a portrait of Mrs. John Sanford, by De Ferraris. The exhibition in the lower gallery of watercolors by Anthony H. Dyer closes to-day, and the charming little statuettes by Remington will remain but a short time longer.

The unusual exhibition of sacred and legendary art, embracing 40 interesting examples by Corregio, Rembrandt, Mu-

rillo, Carlo Dolci, etc., etc., will continue for only a few days next week at the Ehrich Galleries, No. 8 West 33d Street. The character of this exhibition is so different from those generally presented in art galleries of the city, that lovers of old masters have been particularly interested in it.

Bonaventure's Galleries, No. 6 West 33d Street, have now on exhibition a large number of rare historical autographs, including specimens of the handwriting of Washington, Franklin, Lafayette, Napoleon, Wellington, Madame de Pompadour, Madame Du Barry, Alfred de Musset, Dumas, Victor Hugo, Dickens, Cruikshank, Longfellow, Whittier, Diaz, Corot, Detaille, Queen Elizabeth, Charles II., Marie Antoinette, Queen Victoria and other famous personages. The autographs are all artistically framed with fine contemporary portraits.

The exhibition of watercolors by George Elbert Burr will continue through March 18 at the Klackner Galleries, No. 7 West 28th Street.

The Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, now have on exhibition, commencing March 1, and continuing through March 15, some miniatures by Ava de Lagercrantz. In these galleries are also a fine Corot, bought at a recent sale in this city, a beautiful picture by Fritz Thaulow, "The Sunset"; "Pasture by the Sea," by Willem Maris; "The Cobbler," by Tony Offermans; "A Frugal Meal," by Joseph Bail; a fine decorative panel by Lefler, and a charming little landscape by Harpignies.

The exhibition of paintings by Theodore Clement Steele, at the Pratt Institute, Brooklyn, will be followed by one of the works of Walter Shirlaw.

A trio of paintings, Brittany pastorals, by E. Irving Couse, is among the many present attractions offered at the Rohlf's Art Galleries, No. 944 Fulton Street, Brooklyn.

An entire Italian gallery of two hundred important canvases is about to be transported to this city for exhibition and sale.

At Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue, are Theo. Rousseau's beautiful "Sunset at the Edge of Fontainebleau," a charming little Anton Mauve, a brindled cow at pasture beside an old Pollard willow; an interesting little Jules Lefebvre head; an exceptionally fine example of Toulmouche, mother and children at play in an old Empire salon; a village scene, by Eugenio Ciceri; a fine portrait of Dame Cornelius van Hoof, by Mierevelt, from the collection Therey du Chatelard, and a fine Rocky Mountain landscape by J. F. Kensett.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, the Boudin exhibition will continue through the coming week.

A special exhibition of paintings by modern Dutch artists which closes to-day at the Kraushaar Galleries, No. 260 Fifth Avenue, has attracted deserved attention from art lovers, to whom the art of modern Holland has been brought more prominently of late by the dealers. Mr. Kraushaar has selected characteristic and good examples of Israels, Weissenbruch, Willem Maris, De Bock, Pieters, and Blommers, also a few portraits by Willy Martens, to exemplify the various styles of treatment of these painters. The examples of Israels, which number five, are all thoroughly char-

acteristic and delightful. There is also an interesting early example of Israels, a female figure and landscape, entirely distinct in treatment from his later work, and rather hard and tight in manner.

The De Bocks are woodland scenes, sunny and bright, and notable for broader brush work than is customary among the painters of this school. There is an example also of Neuhuys, one of the best seen in New York for many a day, and a coast scene by Pieters, which looks like a strong Mesdag, with a luminosity that Mesdag does not have.

The examples of Willem Maris, Blommers and Weissenbruch are exceptionally good. The three portraits in petto, by Willy Martens, are simply delightful, beautifully drawn, and clear and fresh in color.



MINIATURE OF MRS. MILLS.  
By Emily Drayton Taylor.

An exhibition of paintings by Eduard J. Steichen opened in the Glaenzer Galleries last Saturday, and will continue through next week.

Pastels, drawings, paintings and decorations by Everett Shinn, now on exhibition at the Gimpel and Wildenstein Galleries, No. 250 Fifth Avenue, will continue through March 6.

Recently received at the Macbeth Galleries, No. 237 Fifth Avenue, are a delicate spring landscape by Charles Francis Murphy, a soft gray spring scene by Wyant, pictures by Leonard Ochtman, F. K. M. Rehn and Blakelock; "At the Shrine of San Rocco in Mulberry Street," by Jerome Myers; drawings by De Haas, and a large painting by the late George Inness, "An Italian Landstorm."

Horatio Walker's latest picture, "The Wood Cutters," was placed on view at the Montross Gallery, No. 372 Fifth Avenue, on March 1, and will remain there until March 22.

An exhibition of paintings, including fifteen portraits and twenty-three landscapes and figure pieces by Mr. Nicholas R. Brewer opened on Monday, February 27, at the Clausen Galleries, No. 381 Fifth Avenue.

Noteworthy among the full-length portraits are those of Mrs. Grace Filkins-Marix, Mrs. Joseph Physioc and Miss Juanita Miller, the daughter of Joaquin Miller, the poet. Those of Mrs. Nathalie Schenck Collins, Miss Anna Bock, Miss Estelle Prentice, are gracefully posed half-lengths. There are others of Mrs. Frederick D. Nye, Mrs. Charles D. Freeman, Miss Marie Vyse and Miss Van Rensselaer. Hon. Timothy L. Woodruff, Mr. Joseph Jefferson, Rev. B. Stuart Chambers, D.D., are splendid likenesses of men. There are also some good landscapes.

The exhibition will continue for two weeks.

In the art gallery of Messrs. Higgins and Seiter, are two fine examples of Madelaine Le Maire, just from her studio in Paris. One, "The Minuet," is a charming group of court ladies performing this stately dance in a corner of the royal garden of Versailles. The other, "The Fisher Girl," is full of the salt breath of the sea. The girl herself is a strong, bright type of her class, holding a great basket of fish. Both are aquarelles.

The collection of embroideries, tapestries, etc., sold last week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, were gathered by Mr. Benjamin Benguiat from ancient churches, palaces, convents and homes during many years devoted to this task. Every known stitch, from the finest "petit point" to the bold "raised stump," is included in this rare showing.

Mr. J. O. Wright's collection of precious art volumes (6 East Forty-second Street), includes full histories of the masters of the Spanish, Italian, Flemish and English Schools.

The exhibition in the art gallery of Pratt Institute of Paintings, by Theodore Clement Steele, will be continued until March 28, this exhibition to be followed by one by Walter Shirlaw.

An exhibition of paintings by Eduard J. Steichen opened at the Glaenzer Galleries last Saturday, and will continue through March 10. There are some charming pictures in the delicate coloring of early spring, a pale study in white and gray, "Shower, Early Morning, Lake George," a portrait of Beethoven, so black and white as to suggest a charcoal drawing, but strong and forceful; "Moonlight Promenade by the Sea," "Salt Marsh Twilight," and two pictures of "The Cottage," one at night the other by moonlight, and "Night, the Big Pines, Lake George," are other interesting pictures.

An exhibition of lithographs by J. McN. Whistler opened in the Wunderlich Galleries, 220 Fifth Avenue, last Tuesday, and will continue through March 18. This exhibition will be noticed in next week's issue. Messrs. Wunderlich & Company announce the publication of a new mezzotint of Beatrice D'Este, from the painting by Leonard da Vinci, in the Biblioteca Ambrosiana, Milan, printed in colors by S. Arlent-Edwards.

Paintings by Rousseau, Daubigny, Diaz and Isabey have just been received at the Durand-Ruel Galleries, No. 6 West Thirty-sixth Street.

In the Rohlf's Art Galleries, 944 Fulton street, Brooklyn, may now be seen some of the newest and best paintings of leading American artists. Among them are: A fine George Inness, Sr., Montclair landscape, purchased at the great George Inness, Sr., sale; three admirable examples of Robert C. Minor's work; Edward Potthast's "The Yacht Landing," the aquarelle whose exquisite color and tender tone attracted so much attention at the recent Art League Exhibition; Charles Frederic Neagle's superb head "The Princess"; a charming new group of Bruce Crane's paintings: "Edge of the Village," "Evening Color" and "Sunset," and two exceptionally important Percy Moran's brought back from his foreign sojourn. One is "A Venetian Wedding" with procession in the beautiful Paizza di San Marco, and the other—splendidly characteristic of its country Mexico—is "Blessing the Palms." Both are very rich in color and graceful in composition.

## AMERICAN ART NEWS.

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## SUBSCRIPTION RATES

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Advertising Rates on Application.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

We call especial attention to the letter from Mr. Louis R. Ehrich, published in this issue. It is not to be questioned that the jealousy of people interested in the handling of art works, and especially of old pictures, has done much to create an element of uncertainty in the public mind, as to the validity, or worth of almost any old picture put on exhibition, or placed on sale in New York, of late years. It is self evident, on the other hand, that the sale of every good work of art is advantageous to each and every person connected with the handling of art works.

To the credit of the New York dailies, they have up to date declined to be stampeded by one of their number, or to speak more correctly, by the art writer for this daily, into eulogy or endorsement of the so-called statue of "Aphrodite," attributed by its owner, a Mr. Frederic J. Linton, an Englishman, to one Praxiteles, a Greek sculptor of renown. The—with due deference—Barnum methods that have been pursued by the person who would seem to be a press agent for the statue, and incidentally for some pictures attributed to Rembrandt and other old masters also owned by Mr. Linton, have been successful to the point of crowding the National Arts Club, which surely does not stand in need of such advertising, with rapturous throngs of admirers, in which the feminine element has largely predominated, and in filling several columns, almost daily, of the newspaper which has chiefly exploited the statue and pictures. Like all advertising of the kind, however, even in a country comparatively new in art, like America, this particular exploitation seems to have been a little overdone, and has resulted in a chorus of expert attack and criticism upon the statue, which is a pretty enough piece of discolored marble, but not a great work, attacks it otherwise would have been spared, and which certainly cannot enhance its value to any prospective buyer. We are reminded of the story of the two gamblers, trying to fleece a lamb in a poker game, when a fifth ace mysteriously appeared. One gam-

bler whispered to his fellow: "John, did you stack those cards?"

"Yes," was the reply.

"Well, you fool, you overdid it."

In view of the Herald's amusing story of the boiling of a statue of Venus, claimed to be by Praxiteles, in a Jersey City bath tub, would it be irreverent to allude to the said statue as the "Cooked Venus?"

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The commemorative banquet, given in the Gallery of Honor of the Pennsylvania Academy of Fine Arts, on Thursday evening of last week, to celebrate the 100th anniversary of the old institution, was one of the most delightful and beautifully managed affairs imaginable, and those who were fortunate enough to attend it will not soon forget the beauty of the scene and the charm of its atmosphere. At small tables on the floor, and at one long table of honor around the room, sat some two hundred and fifty to three hundred men, including some fifty women, representative of the art life of America, while from the walls around them looked down the portraits by Sargent, Cecilia Beaux, Chase, Alexander, Henri and others, and landscapes and marines by noted painters, which make the display of the Academy so notable. A dinner which only Philadelphia, so noted for its cooking, and for its terrapin, and other dainties, could produce, was served and enjoyed, and at its conclusion there were six brief and admirable speeches made by Hampton L. Carson, Horace Howard Furness, Charles Biddle, William M. Chase, Talcott Williams, and Sir Casper Purdon Clarke, who was the especial guest of the evening. These were all introduced by President Coates, of the Academy, in a few graceful remarks. Mr. Chase read the roster of the distinguished men and women artists who have graduated from the Academy—each name being received with applause. The most eloquent speech of the evening was made by Talcott Williams. The New York guests, who numbered about one hundred, were taken to Philadelphia on a special train on Thursday afternoon, and returned on the same train Friday morning. The management of the Academy is to be congratulated on its beautiful and appropriate entertainment.

Charles Warren Eaton has just completed a beautiful New England landscape with pine tree grouping for the coming exhibition of the Royal Academy in London.

## NOTES FROM BOSTON.

The Copley Society of Boston will open a loan exhibition of works by Claude Monet on March 15. Practically all the American owners of notable canvases by the distinguished French impressionist have contributed generously to make this year's exhibition as important in its way as the Whistler memorial exhibition of last year. Among the collectors whose galleries have been drawn upon are Mr. James F. Sutton, of New York; Mr. Frank Thompson, of Philadelphia; Mrs. Potter Palmer, of Chicago; Mrs. John Nicholas Brown, of Providence; Mr. Theodore M. Davis, of Newport; Messrs. Desmond Fitzgerald, Henry Howe and Denman W. Ross, of Boston. The house of Durand-Ruel, Paris and New York, which has for so many years been Monet's representative, has also helped the undertaking in various directions. The exhibition will continue for three weeks.

An exhibition of oil paintings by Boston artists at the galleries of Charles E. Cobb, 346 Boylston Street, closes to-day. The collection contains thirty-eight pictures, by twenty-three artists. Among the canvases, "The Bathing Place" and "By the Window" of Mr. Churchill, were both interesting and original, and Mr. Corwin's paintings of North American Indians convincing and lifelike.

At the Doll & Richards Gallery a screen has been installed, bearing the photographs of various pictures by Velasquez, upon study of which Mrs. Neena Hamilton Pringsheim of Cambridge has based her pamphlet, "A Critical Investigation of the So-called Velasquez of the Boston Museum" (sic). The fact that a firm of picture dealers thus lends its floor space to further an attempt to impugn the authority of the newly acquired Philip IV, gives further countenance to the statement that has already been made several times in the Boston Herald that the attacks upon the Velasquez have very largely emanated from art dealers, whose attitude of hostility toward the Museum of Fine Arts is well known and easily explicable. At the same gallery an exhibition of very beautiful colored etchings and aquatints by Vaughan Trowbridge is being held.

The Halliday Historic Photograph Company now has in stock an extensive and interesting collection of the photographs of the places and houses famous in the early history of New England, made by the late W. H. Halliday, which is of great value to students, and all interested in Colonial and Revolutionary times.

An etching of President Charles William Eliot, of Harvard University, recently published by John A. Lowell & Co., of Boston, is both interesting as a portrait and as an excellent example of this firm's work.

At regular intervals, several times each month, "smokers" are held at the American Art Association, Paris, to which visiting Americans are invited. During the evening the artist members frequently make monotypes, which are auctioned off to the visitors, sometimes at a very good price. Of this, 50 per cent. goes to the Association, the rest to the artist. Fifteen of these monotypes, by Hermann Heyer, a member recently returned from Paris, are now on view at the Co-operative Society, Thirty-fourth Street and Fifth Avenue.

L'Art et les Artistes, a new art review, will be published in Paris, under the direction of M. Armand Dayot, Inspector of Fine Arts, who will be assisted by such well-known art writers as MM. Leonce Benedite, Henri Bouchot, Gustave Geoffroy, and Roger Marx.

## ART NOTES FROM LONDON.

At the rooms of Mr. Gutekunst on King Street, opposite the St. James Theatre, an exhibition was recently held of the works of Maxime Lalanne, one of the most graceful and trustworthy of French etchers. His work has seldom been seen since his death, twenty years ago, but this collection showed that he deserved to rank with Jacque, Daubigny and Bracquemond. Grace and freedom are the best features of his work, and these qualities are noticeable in such examples as "Paris From the Louvre," the "Souvenir de Bordeaux," and other etchings of Southern France, while there is vigor in his "Conflagration in the Harbor of Bordeaux."

The thanks of all London art lovers are due Mr. Durand-Ruel for the magnificent opportunity he has given us to study the French impressionist painters, a school in which he has taken the deepest interest for thirty years, at the Impressionist Show at the Grafton Gallery, now drawing to a close. Fine examples of the work of Monet, Manet, Degas, Camille Pissarro, Renoir, Boudin and Cezanne have been shown, and the advantage of studying these leaders in their own field cannot be overestimated.

On February 10 an exhibition of oil paintings of Holland and Italy, by Andrew Colley, was opened at the New Gallery.

An exhibition of paintings by T. A. Brown, D. Y. Cameron, and J. C. Michie opened at the Leicester Galleries, on February 11.

On the same day an exhibition of oil and pastel, by M. H. Sidaner, opened at the Goupil Gallery.

The private view of the exhibition of the Society of Painter-Etchers and Engravers, was held on February 17.

A portrait called Ariosto, in the National Gallery, formerly attributed to Palma, has now been re-labeled as attributed to Titian.

The Whistler Memorial Exhibition, which opened in London last week, at the New Gallery, in defiance of the express wish of the dead artist, is a brilliant success. About 750 paintings, water-color drawings, pastels, etchings, and studies, have been collected, with the result that but few of the artist's important works are missing. Among the examples are "The White Girl," rejected by the salon of 1863, only to win fame by its sensational success at the first salon des Refusés; the portrait of Whistler's mother, from the Luxembourg; the portraits of M. Theobald Duret, Sir Henry Irving, as Philip of Spain; and from America, the "Nocturne of Southampton Water," from the Chicago Institute; "Master Smith of Lyme Regis," from the Boston Museum; the portrait of Sarasate, from the Pittsburgh Carnegie Art Gallery; and the collection of etchings, owned by Mr. H. S. Theobald.

Three new works on furniture have recently been published in England. They are: "English Furniture Designers of the Eighteenth Century," by Constance Simon; "The Furniture Styles," by Herbert E. Binstead, and "A History of English Furniture," by Percy Macquoid, being the second part of his work.



## AROUND THE STUDIOS.

John La Farge has just finished a memorial window for the chapel at Vassar College, given by the mother of Mary Elizabeth Bowen, which completes a set of three, one being placed by the class of '90 and one by Miss Burta Brittain, of San Francisco, for Mrs. Mabel Foos-Knott, a classmate.

Mr. La Farge has also completed another interesting window, "Baptism," for St. Saviour's Church, London, where it will be placed, in memory of John Harvard, by Ambassador Choate, and dedicated by him before his return, in St. John's Chapel, where Harvard was baptized. President Roosevelt and Secretary Hay have evinced great interest in this work of Mr. La Farge's which is to be placed in an English church as the gift of an American, for an American, by an American. The window will be sent to England the middle of April.

William B. Van Ingen sailed last week for Naples for the purpose of studying important decorations by the Old Masters in Italy, where he will remain some weeks, when his plan is to go to France to study the Old Masters there.

Mr. Van Ingen, in conjunction with John W. Alexander, has been commissioned to paint the decorations for the Pennsylvania State building at Harrisburg, and it was for this reason that the trip abroad was planned. Joseph Hueston, architect for the building, has gone with Mr. Van Ingen, and together they will study exterior and interior ornamentation. They expect to return in about two months, when the work will be begun.

Mrs. Hugo Froelich and Miss Emily Peacock, workers in metal and unique jewelry, have united in forming a class in arts and crafts. The class meets on Saturday morning at the Karol Shop, 22 East Sixteenth Street.

At the Tiffany Studios, No. 333-41 Fourth Avenue, there is on view an ancient Chinese rug and a copy of the same recently made at the studios.

The original rug is covered with a simple design worked out in blues, and accented with black, producing all together an effect which strikingly resembles a tiger skin. It measures about eight by five feet. The copy is a wonderful reproduction when it is considered how each color and tone, existing for hundreds of years, has been so perfectly matched. It is needless to say that the value of such a treasure as the original is priceless. It is owned by Mr. Tiffany and will, in all probability, be given to the Metropolitan Museum.

Among other interesting things the colored fabrics are particularly attractive, both for their novelty and beauty. By a special process of dyeing silks and velvets, wonderful effects of color are obtained, varying from delicate opal tints to deep, gorgeous shades. Some of these are further decorated by free-hand paintings—a wisteria design in changeable lavender and green, and a nasturtium pattern on a rich autumn tinted ground are particularly striking. These fabrics are used for furnishing and draperies of all kinds, and are distinctive in that the colors are imperishable.

Recently a new and beautiful shade of red has been produced in the Favre glass, which is made in a great variety of designs.

Mr. Clarence Underwood, the well-known illustrator was married to Miss Katharine Spotswood Whitehead, February 23, at St. Thomas' Chapel.

## THE WHITE HOUSE PIANO.

In the East room of the Executive Mansion in Washington, stands a beautiful \$15,000 piano, which was presented to President Roosevelt as the representative of the United States.

This piano, being the 100,000th made by the firm of Steinway & Sons, it was decided by them to commemorate this important event in their commercial lives, by giving the piano to the nation.

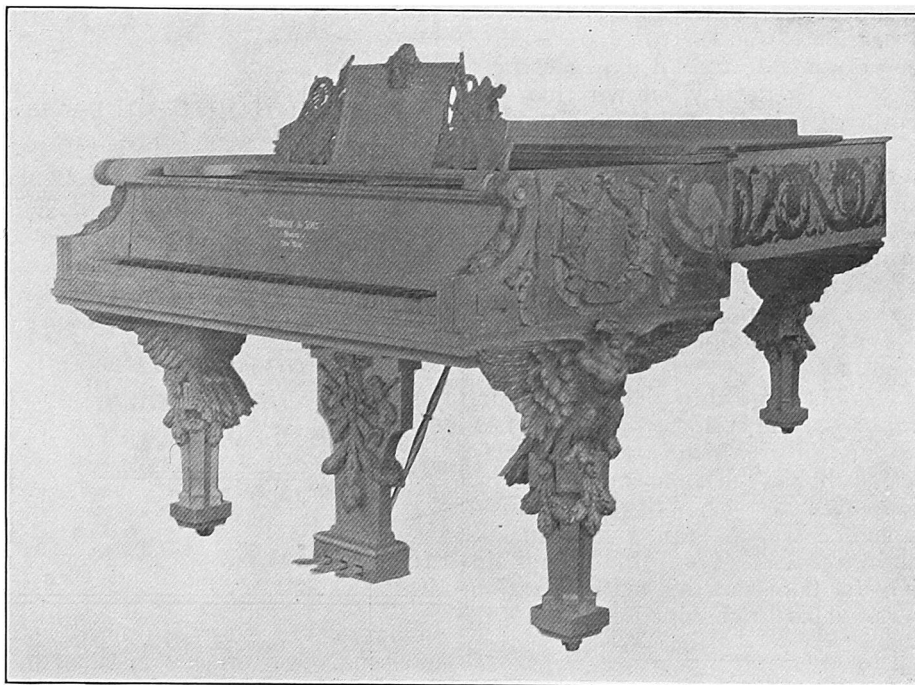


LID DECORATION OF WHITE HOUSE PIANO  
"America Receiving the Nine Muses"  
By Thomas W. Dewing

The makers then chose Mr. Joseph M. and Mr. Richard H. Hunt to execute the design, while a committee composed of the late Frederick W. Hulls, Richard M. Hunt, Edwin Blashfield, Robert Reid and Joseph Burr Tiffany, unanimously elected Thomas W. Dewing to do the decorating, it be-

right, appear displayed upon shields of grayish purple, in the order in which these states adopted the federal constitution.

The three American eagles which decorate the legs are overlaid with a solid coat of dull gold powder, which combines effectively with the brighter gold of the body part. Shields wreathed in sprays of oak and laurel, carved in high relief, occupy the entire oblong of the case above the legs. The carvings of musical mask and instru-



THE WHITE HOUSE PIANO  
Decorated by Thomas W. Dewing

ing understood that, regardless of cost and without restrictions, they were to produce the most beautiful and most appropriate case possible. The entire instrument is inlaid with gold, and is mounted upon three eagles, half regnant with outspread wings, standing upon square pedestals draped with laurel wreaths. In form and decoration the piano is distinctly American. The body is without moulding, and is adorned with a graceful scroll of acanthus in varying tones of green. These scrolls frame and link together the arms of the original thirteen colonies, which arms, beginning at the

of the picture, the meaning of the subject has been suggested by the pose and expression of the central and surrounding figures. Mr. Dewing has employed his color sparingly, the tone of the picture being sustained in soft pastel tints that prevail throughout, the details of the ornamentation being correspondingly delicate and beautiful. This piano, which can be seen on certain days of the week at the White House, is probably as fine an example constructively, tonally and decoratively, as any that has ever been made in this country, if not in the world.

## PITTSBURG NOTES.

The art galleries of the Carnegie Institute closed February 19 its three weeks' exhibit of the first American Photographic Salon held here, which has been open since February 3. The exhibit was conducted by the photographic section of the Pittsburgh Academy of Science and Art. It was arranged by the Metropolitan Camera Club of New York and Salon Club of America.

The exhibits, 392 in number, go to Chicago. The exhibition was well received and created much interest among the amateur photographers in this section. The officers of the photographic department of the Academy of Science and Art are: President, Frank A. Hastings; Vice President, Norman McClintock; Treasurer-Director, Oscar G. Reiter, and Secretary, J. Montgomery Conner.

The permanent collection of the Carnegie Institute has been placed in the galleries and the exhibit opened to the public, Saturday, February 25. The pictures have been cleaned and the frames regilded. The exhibit as well as the annual exhibit which closed January 1, use the new galleries temporarily erected at a cost of \$30,000 till the \$5,000,000 addition to the institute buildings is completed, which is expected to be next February. The institute bought two pictures from the annual exhibit—a "Mirror and a Vase," by Aman-Jean, and the first prize, "Across the River," by Schofield. Director of Fine Arts John W. Beatty, who has been confined to his home for some weeks is well enough to be out again, and will superintend the hanging of the permanent collection.

Scott & Fowles' collection of modern French, English and Dutch paintings has been on exhibition for two weeks at the Gillespie galleries, and will continue for another week. There are a fine Jacque and Jacob Maris in the collection. They just closed a Durand-Ruel exhibition. Charles P. Gruppe has spent some time here this winter and has shown some fine Laren interiors at the Gillespie Galleries.

W. H. Singer, Jr., the millionaire Pittsburg landscape artist, is expected home in May after an absence of two years abroad. He spent most of his time in Norway, but latterly took a beautiful place in the Anton Mauve painting ground at Laren. The last time he was home he had an interesting exhibit at the Gillespie Galleries, and is expected to have another on this visit. He will be accompanied by Martin Borgord, who conducted a life class a few years ago in Allegheny.

Wunderly Brothers have on view now at their galleries an exhibit of modern artists. Bouguereau has "The Two Sisters," Ridgeway Knight, "Garden Chat," and canvases by Henner, H. Jacquet Berne-Bellecour, Pieters and deBock were noticed in this collection. This exhibit will be followed by water colors and etchings. August Wunderly left last Wednesday on the Oceanic for a two months' visit to London, Paris, Amsterdam, the Hague, Berlin, Dresden and Munich.

Miss Frances McCreery left in December for Europe, and will spend some years in Paris studios.

Copies of the American Art News are on sale at Brentano's, 9 Union Square.

## AMONG THE ARTISTS.

A. A. Anderson, who has a splendid studio in the Bryant Park Building, has a greater variety of interests than most artists. He attended the last Forestry Congress in Washington, where he was sent as a delegate by the New York Chamber of Commerce, of which he is a member. At this Congress were present no less than eleven railroad presidents. He is deeply interested as an artist in this question of the preservation of our forests, that the beauties of our country may not be ruthlessly destroyed, as well as from the business point of view of one who does not like the prospect of a wood famine. Superintendent of the "National Yellowstone Park Reserve," as well as owner of a ranch in Wyoming, he has seen much of the devastating forest fires in the west, where he spends four or five months of the year, much of the time in the saddle. His studio is filled with skins of grizzlies shot out near his ranch, and one tiny cub, which he was unable to rescue from the dogs, stuffed, stands in a natural attitude near a quaint eastern idol, and there is the head of a large mountain sheep with huge curved horns. The artist is also editor of the "Wyoming Sentinel." His love of outdoor life and observations of wild animals are embodied in a book which was published several years ago in Paris, but is not known in this country. With all these outside interests, one wonders how he finds time to paint at all, but he has recently finished a number of fine portraits. One of McKinley, ordered by the Union League Club, was seen at the last Art Exhibition of that club. In his studio is a portrait of Edison, in the midst of his laboratory apparatus, being the first time the great electrician has ever sat for a portrait. Less recently finished is a portrait of John Wanamaker.

Within the last six months John W. Alexander has sold four pictures to Museums. The Cincinnati Fine Arts Museum bought his portrait of Rodin. The Pennsylvania Academy of Fine Arts, "A Quiet Hour," the Minneapolis Fine Arts Museum, "A Ray of Sunlight," and the Providence Fine Arts Society "The Blue Bowl."

Mr. Alexander has had commissions this winter for more than twenty pictures. So busy is he that it is necessary for him to have four sitters a day sometimes. The portraits he has now on hand are: One of Professor Chandler, for Columbia University, painted full length in a characteristic pose, giving a lecture; Clarence Mackay and of Mrs. Mackay; Dr. Webster, for the Erasmus School in Chicago; Chancellor Magie of New Jersey; Cornelius Bliss, for the New York Hospital, of which he was president; Dr. Gunnison and Miss Marion Haven. Also three of Judge Van Syckle. One for the State of New York, one for the Bar of New York, and one for his family. In addition he has a commission for fourteen lunettes for the State building at Harrisburg.

After an absence of two weeks from his studio, caused by the grip, Frederick S. Church has returned again to work. He is busy on his picture for John Jacob Astor. The canvas is six by four feet and the subject one which the artist thoroughly enjoys, for he delights in painting animals, and in this picture his fancy has full sway. In the centre are two dancing bears surrounded by rabbits, monkeys, squir-

rels, cats and other animals. At either end are young girls who seem to be enjoying the circus. Mr. Astor likes it immensely and says it will make an attractive addition to his collection. Another picture upon which the artist is now engaged is one which he calls "White Poppies," and is especially interesting. It represents a young girl in a poppy field, holding two pet lionesses.

Charles Dana Gibson's "Four Heads in Pastel," which have been reproduced by Scribner, are very attractive. The drawing and character are decidedly Gibsonesque, and the delicate color so cleverly handled adds a graceful artistic quality which is sure to be appreciated. Though Mr. Gibson has said for years that he would never "touch" color, he nevertheless has done so with great success, and his color work bids fair to become as popular as his pen and ink drawings. Some of the reproductions have been sent to Canada and it is said there that they are selling like "hot cakes." Mr. Gibson is now thoroughly settled in his new studio in Carnegie Hall.

Miss Althea Platt, whose studio is in the Van Dyck, is sending two water colors to the London Water Color exhibition. One, "Her Father's Desk," which has been exhibited by request five times in this country, and the other "A Fisherman Taxidermist." Both are painted in the American method commonly known as the "scrub" method, which name, given at first in a joke, remains now to describe this successful handling of water color, which is used only in America.

It was at the Paris Exhibition in 1899 that this style of painting attracted such wide attention, and finally led to the request by England for an exhibition in London. That London is anxious for the exhibition is shown by the fact that it has offered one of the best galleries there, and that they are willing to be responsible for all expenses.

It is not generally known that the inventor of this method is an Englishman, Henry B. Snell, who has lived in America for twenty years. He has taken prizes in almost every city in this country, and has also done much to bring about the popularity of American watercolors abroad. He was commissioner to Paris, and assistant commissioner to Buffalo, at the time of the expositions.

It was his large ship picture that Mr. Humphreys, the collector, bought a few years ago, for which Mr. Snell was awarded the first prize at an exhibition, which prize he was obliged to refuse, because he was not an American, although he was given three days in which to take out his naturalization papers. This he declined to do.

Much interest is felt among artists in Mrs. Wm. Parish's charming monotypes, which have recently been exhibited in Boston. They are very like etchings and highly artistic.

Mrs. Parish has also been very successful with her decorative work. She is working on two paintings for stained glass windows for St. Paul's Episcopal Church at Salem, Ala. The subjects are Noli Me Tangere, and the Vision of St. John. A picture which she intends for a March exhibition will be called "An Italian Convent." It is a moonlight scene, painted in a low key. A portrait of her father, painted in pastel, is an interesting study in greens and blues with a note of black. Mrs. Parish's studio is in the Van Dyck.

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One of the most attractive studio suites in New York City is that of Mr. and Mrs. W. Sergeant Kendall, in one of the few fine old colonial residences still remaining in the vicinity of Washington Square. The south room of the suite (on the upper floor) with its rich old seventeenth century oak paneling and shutters from an English mansion, and the fine tapestries in the large north room are splendid backgrounds for Mr. Kendall's portraits.

Augustus Franzen, the Swedish portrait artist, has a studio in Carnegie Hall, having returned to New York after an absence of five months, spent in Holland, Germany, Spain and France, studying in the museums. While in Paris, he painted the portraits of Mr. and Mrs. Edward Tuck, prominent members of the American colony.

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## RECENT ART SALES.

The total amount brought by the sale of the Vitall Benguiat collection of textiles, laces and embroideries last week was \$63,354.50. The sales were held at the American Art Galleries, No. 6 East Twenty-third Street, on Thursday, Friday and Saturday afternoons, the auctioneer being Mr. Thomas E. Kirby. According to Mr. Benguiat's valuation, this amount was barely a third of the value of the articles. Notable prices were \$600 for a tapestry panel representing "A Royal Marriage Reception" at the time of Henry VII, valued by the collector at \$5,000; \$6,900 for a rose point de Venise train, \$3,600 for a piece of the same lace, said to have been bought for Mrs. George Gould, and \$3,000 for an Italian red velvet cope.

On the evenings of the same days were sold the engravings, etchings and art books, the collection of the late Walter S. Carter, of Brooklyn. The total for the three evenings was \$73,795. Several of the Rembrandt etchings went for \$35 each. On the other hand some good prices were obtained for others. We give a few of these:

"Balcony, Amsterdam," Whistler (bought by Mr. Carrington)	\$175
"Zaandam," Whistler (bought by Mr. Carrington)	700
"Bridge, Amsterdam," Whistler (bought by Mr. Carrington)	625
"Embroidered Curtain," Whistler (bought by Mr. Carrington)	775
"St. Jerome," durer (bought by Mr. Louis Stern)	850
"Landscape with Three Trees," Rembrandt, (bought by Mr. G. W. Carrington)	1,500

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, James P. Silo sold last Thursday and Friday evenings the collection of foreign and American paintings belonging to Mr. John Bannon. The proceeds of the two evenings' sales were \$17,735. The highest prices paid were:

\$1,200 for "The Close of Day," by George H. Bogert; \$705 for "Before the Storm," by Robert C. Minor, and \$650 for "Landscape and Cattle," by J. Peyrol Bonheur, the latter canvas bought by Mr. W. J. Carroll.

The famous ewer and cover of rock crystal and silver gilt, found at the country seat of the Marquis of Anglesey, sold at Christie's last week Friday for \$21,000, being purchased by Duveen. A pair of miniatures by J. Hoskins, of Charles I, and Henrietta Maria, also from the Anglesey collection, were sold to a prominent London dealer for \$3,885.

The following prices were obtained for some of the best paintings in the recently sold collection of the late Adolph E. Borie, who was Secretary of the Navy under Grant:

"The Laborer's Return," by Jean François Millet, \$70,000; "Grazing Scene," Constant Troyon, \$40,000; "The Capture of Goetz von Berlichingen," by Delacroix, \$25,000, and a small Rousseau for \$10,000. All of these were bought by Mr. George C. Thomas, a retired banker of Philadelphia.

A manuscript copy of Edgar Allan Poe's "Ulalume," entirely in his own handwriting, sold recently in this city for \$1,000. It consisted of five sheets and ten stanzas, the last stanza being omitted from the printed version of the poem. A daguerreotype portrait of Poe was sold at the same time for \$21. Some rare portraits sold at the same time were: Gov. McKean, of Pennsylvania, by D. Edwin, after Stuart, 1803, \$46; Cotton Mather, mezzotint, 1727, Peter Pelham, \$56.50; William Smith, 1796, by Savage, after Stuart, \$95; Col. Tarleton, 1782, by J. R. Smith, after Sir Joshua Reynolds, \$149.

Mr. Charles M. Schwab purchased Gustave Henry Mosler's sunny "Bit of Normandy," shown at the recent Art League Exhibition.

## CHICAGO ART ECHOES.

The Art Institute of Chicago and the Chicago Camera Club held a reception at the opening of the Salon of the Federation of Photographic Societies of America, Thursday evening, March 2nd.

Mrs. Potter Palmer has forwarded to the loan exhibit of Monet, being held by the Copley Society of Boston, a small group of Claude Monet canvases from her private gallery in her Lake Shore Drive residence.

The opening reception of the Annual Exhibition of the Art Students' League of Chicago, a special exhibition of the paintings of Mr. William Wendt and Mrs. Anna L. Stacey, was held March 2nd at the Art Institute of Chicago.

The famous Healy collection of pictures and other works of art, was bequeathed by the late Mrs. Louise Healy, widow of the artist and collector to the Chicago Art Institute.

A special exhibit of European artists is now being shown in the art galleries of Marshall Field & Co., including paintings by Detaille, Verboeckhoven, Bloomers, Wally Moes, Henner, Rico, Groleron, Marcuis Simons, De Hoog and Scherrewitz.

In Thurber's Galleries, Mlle. Andree Lenique, miniature painter, and Arthur De Ferraris, portrait painter, were the attraction last week. A collection of the latter's works have just come from Knoedler's in New York. Among them are portraits of a number of well-known personages, including Rockefeller and the Emperor of Germany.

Mlle. Lenique has lately come from the atelier of Benjamin Constant, from Jules Le Fevre, and from Jean Paul Laurens. A miniature exhibited in the salon of 1900 won a gold medal and was purchased by the Luxembourg. Her work shows French taste and her poses have grace and attractiveness.

A group of water colors by Wedworth Wadsworth appear in the same galleries. They are landscapes, soft in tone and very poetic in feeling, almost like glimpses of fairyland.

The exhibition of "Three Centuries of Line Engraving" at the Roullier art rooms last week was followed by a display of Whistler etchings, as well as a group by Meryon and Seymour Haden. The Whistler Venetian set and the virile Parisian delineations of Meryon are attracting an enthusiastic crowd.

In the Anderson Galleries this week a fine Weissenbruch has received much admiration. This inimitable canvas shows a flat landscape under overhanging, misty fogs, and is a capital example of the flourishing Dutch school.

At Reinhardt's Gallery there are two paintings by the Dutch, a Van der Weele, showing a flock of sheep in a lane, and a Maris, showing a fine Holland scene.

A special exhibition is now being held in the studio of Carl Werntz in the Academy of Fine Arts on Wabash Avenue by four local artists by no means unknown to fame, namely: W. J. Reynolds shows a somewhat poetic portrait study of Miss Pluma Gunn, the light coming from the back of a full-length figure, Norton shows a portrait of his wife in brown tones. Wadsworth shows landscapes that are suggestive and dramatic in expression, as well as a group of figure studies low in tone and in

direct contrast. "A Misty Morning," by Henderson, is severely impressionistic. A study in Java from this same brush is boldly assertive and flamboyant. This exhibit has many surprises.

A collection of students' work from the portrait and life class conducted by Henderson is also shown. A bewildering array of names well known in society are represented, and a marked tendency among society women to take up art as a profession is thus very apparent.

The O'Brien Galleries are showing a collection of aquarelles by contemporary artists of Western Europe and America. The principal artists represented are Derrick, Jacquet, E. Irving Couse, Ferris, Tony Offermann, De Jonge, Frankfurt, and Westerbeck. In the same room with this collection is a seascape in oils by Cady, which is most fascinating in color and composition.

William Harper has two excellent landscapes in the same gallery.

"Autumn on the Seine," by Jose Weiss, is also shown. It is a landscape of refreshing beauty and truth, and is the third from this brush shown here this winter. Weiss is looked upon as a coming man in his field, and critics unite in proclaiming his final canvas exceptionally meritorious for its simplicity, sanity and certainty in execution.

An exhibition of paintings by Francis McComas is scheduled to appear presently. At a recent exhibition held by this artist in San Francisco, said to be his native city, nine out of sixteen canvases were sold within a few days of the premier.

A Maris landscape also hangs in this gallery at present.

Julia M. Bracken is now busily engaged on a splendid portrait relief of the late Theodore Thomas.

Oliver Dennett Grover and Mrs. Grover have gone to Detroit to attend the reception in honor of Julius Rolshoven at the Museum of Art.

The death of Max Mauch, the sculptor, is greatly deplored, for he will long be remembered as a public-spirited and disinterested advocate of the cause of painters and sculptors. He came to Chicago in 1893 from Vienna, and at once identified himself with the interests of local artists. He was one of the founders of the Municipal Art League, a member of the Chicago Society of Artists, the Chicago Architectural Club and the Palette and Chisel Club. A portrait bust of the artist is now on exhibition in the galleries devoted to the works of Chicago artists in the Institute. It is by Julia Bracken and is a most successful and life-like portrait of a much beloved man.

Editor of the American Art News,

Sir:—Can you give me any information, by which I mean biographical information, regarding Mr. Frederick J. Linton, the owner of the pictures said to be by Rembrandt, and other old masters and the so-called statue of Aphrodite, said to be by Praxiteles which has been on exhibition at the National Arts Club, and which have been described at such length in the New York Times?

Yours very truly,

Art Lover.

(We are unable to supply this information.—Ed.)

Pilade Bertieri is painting another portrait of Mrs. Frank Jay Gould whose portrait was also one of those in the notable group painted by this young Italian artist shortly after his arrival here.

## PHILADELPHIA ART NEWS.

The annual concourse for the Cresson Travelling Scholarship of the Pennsylvania Academy of Fine Arts is advertised to take place, beginning on March 1. Indications are that there will be the unusually large number of forty competitors. The Prize Fund is \$20,000, which will be divided among the successful students. In addition to the "long term" scholarships of \$3,000, there will be a number of so-called "short term" scholarships, amounting to \$400 each, for a summer trip abroad. Among the well-known students who will compete are J. William Serves, F. H. Shill Martin Schamberg, Ralph L. Boyes, Charles F. Martin, H. C. Ginger, Caroline Silvis, Blanche H. Stanley, Ruth Heilprin, Nina Alexander, Helena Dunlap.

The Centennial exhibition of the Pennsylvania Academy of Fine Arts, including the pictures for the capitol at Harrisburg, was opened on Thursday evening, March 2, under the auspices of the Civic Club. Admission will be by invitation.

The very interesting picture in the Academy Exposition called "A Portrait of Baroness Clothilde Braunecke," is by Inez Addams, one of Whistler's best-beloved pupils, who is a young English woman by birth, and is married to a Philadelphia artist, now living in Paris, Clifford Addams.

Sarah Isabella Field is another well-known pupil of Whistler, who has two charmingly delicate and poetical examples of her work in the present Academy Exhibition.

At the banquet of the 100th anniversary of the Pennsylvania Academy of Fine Arts the following prizes were awarded:

The \$300 Lippincott prize to Alexander Stirling Calder, and an Academy gold medal of honor to William T. Richards, the marine painter, now 80 years old, and a second to Violet Oakley, the illustrator and mural painter.

A regular meeting of the T Square Club was held at the club rooms, 1204 Lyndael Alley, Philadelphia, last Wednesday. Mr. John G. Brown gave an address on the "Manufacture of Portland Cement." The drawings of the T Square Club Atelier, just returned from judgment by the Beaux Arts Society of America, and which received fifteen mentions and two medals, were placed on exhibition in the club rooms, where they will continue through March.

At the Drexel Institute of Art, an extremely interesting lecture was given on "An Unknown Country and People in the Mountains of Mexico," by Carl Lumholtz, on Tuesday evening, March 7, at 8 o'clock. This lecture is free to the public and embodies the results of some remarkable explorations of a part of Mexico which were made by this distinguished traveler under the auspices of the American Museum of Natural History. In the little-known fastnesses of Sierra Madre, Mr. Lumholtz found a race of cave-dwellers, whose existence was absolutely unknown and among whom he lived for eighteen months. This lecture will be illustrated with stereopticon views.

Mrs. Alexander Van Rensselaer has presented to the Drexel Institute a memorial of her father, Mr. Anthony T. Drexel, the founder of the institution. It consists of a portrait bust of Mr. Drexel, of white marble of heroic size. This will be completed and dedicated with appropriate public exercises about the middle of March.



## HERE AND THERE.

Much activity is being displayed in the rooms to be occupied by the St. Louis Artists' Guild. Arrangements have been made for a permanent exhibition room, where works by members can always be seen. The contributors to these exhibitions will act as jurors—a new departure in the system of admission. The rooms are centrally located and it is assumed that much in trest will be shown by the citizens, who will be given an opportunity to become acquainted with what is being done by the local artists.

France has presented to Congress another bust of Washington, made by David d'Angers, to take the place of the one destroyed by fire in the Capitol, December 24, 1851. This second bust was recently discovered at Angers, France, and was purchased by popular subscription, the list of subscribers containing names of representatives of the La Fayette, Rochambeau, and de Grasse families. It was sent to the French Ambassador to this country, M. Jusserand, for formal presentation, which ceremony took place February 22, at noon, in the rotunda of the Capitol.

French friendship for America is not marked solely by this gift and that of the Bartholdi statue. It may not be generally known that in the new building of the Metropolitan Museum are two beautiful Sèvres vases, nearly four feet in height, the one presented to the Society of the Friendly Sons of St. Patrick, by the Republic of France, February 12, 1903, the other to the Order of the Cincinnati, as a "souvenir of our too brief sojourn with you," as General Brugere, Commander-in-Chief of the armies of France, states in a letter read at the re-union in May, 1902. Both vases are alike, solid dark blue, with gold bands at top and bottom.

The St. Louis Museum of Fine Arts has secured a number of valuable casts from the sculpture section of the Fine Arts Exhibit at the World's Fair.

The paintings of the late Col. George E. Leighton have been lent to the Museum for exhibition, and will remain in the galleries for an indefinite period. There are in this collection good examples of the work of Bourguereau, Jules Dupre, de Haas, Ziem, Meyer von Bremen, Gabriel Max, Walker, Maurice Leloir, Cuvillon, etc., etc.

A valuable example of Gabriel Max, from the collection of the late John W. Kaufmann, recently sold in New York, has also been loaned to the museum by Mrs. Kaufmann, for an indefinite period.

A complete and representative set of French, German, Italian and other medals is being installed. Carpeaux, Chapu, Dubois, Cudine, Mercier, Chaplain, Fremiet, Roty and Veron are some of the Frenchmen represented.

Ettore Pais, the director of the Naples Museum, will give two courses on Greek and Roman antiquities at the University of Wisconsin. He is now in this country for that purpose.

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